



Lieut. Bettini at his New York Fifth Avenue Studio with unidentified guests, ca. 1898.

THE BETTINI-BLEYER CONNECTION

A New Theory on the Origin of the Bettini Operatic Recordings

Robert Feinstein

In the years before the modern record collector was created, Dr. Julius Mount Bleyer of New York City amassed what may have been the world's largest private archive of
(Cont'd on page 3)

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Question: When was the first Victor Automatic Orthophonic made? **M.L., Montreal**

Answer: Victor's first automatic changer, Model 10-50, was introduced in March of 1927, and was the first automatic home disc player. Initially, 10" and 12" records could only be played separately, but this was improved in Model 10-35 in November of 1928, which could play both intermixed. It sold for \$600. with induction AC motor and \$620 with Universal AC-DC motor. It was supplied in French Renaissance style with walnut veneer. Measuring 49 1/4" high, 48" wide, and 25 1/2" deep, it would play for nearly a program of one hour without repeating. The interval between records on automatic play was approximately 30 seconds. Records could be rejected anywhere in the sequence and Victor pressed special sets of their classical music to be played on this instrument. ☐

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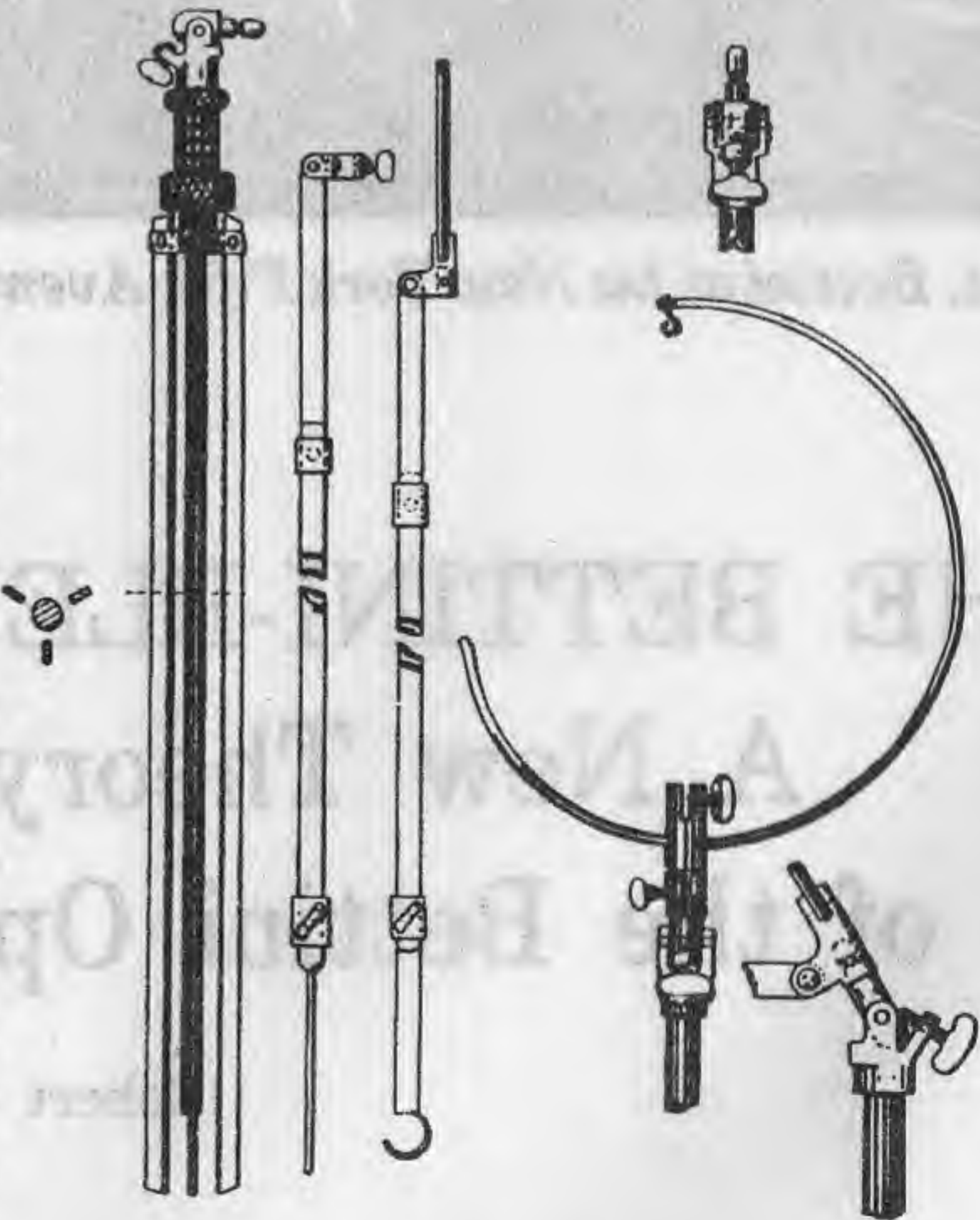
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An excerpt from APM Facsimile No. 20 (1901/02) Bettini Phonograph Catalog



(Cont'd from front page)

phonograph records. This information has, up to now, been regarded with bemused curiosity, and Bleyer was not thought to have had any real influence on the development of serious recorded music. The credit for this pioneering work has usually been given exclusively to Lieut. Gianni Bettini, whose entry into the world of Opera was thought to be solely the result of his wife's social connections. But new evidence, and a re-examination of the old, demands a new theory.

Born in Pilsen, Austria on March 16, 1859 and taken to the United States in 1868, Dr. Bleyer became a man of so many achievements that it is surprising he remains relatively unknown today. He was a successful playwright and short-story author, a prolific contributor to several medical journals, a pioneer in the field of electricity, and the editor of a famous magazine of his day, *The Electrical Review*. As an inventor, he designed such varied devices as a battery-operated laryngoscope, a much-lauded ultraviolet lamp, and even an improved phonograph recording diaphragm. Dr. Bleyer's surgical innovations won him international acclaim and for several years he served as both vice-president of the American Congress of Tuberculosis and, more importantly for our purposes, as consulting physician to New York's famed Metropolitan Opera House and its stars. It was what he accomplished in this last capacity that has produced some interesting possibilities involving the early recordings believed to have been made at Bettini's studio.

Dr. Bleyer was probably the first physician to recognize the potential of the phonograph as an aid in the diagnosis of respiratory diseases and he often recorded the voices, coughs, sneezes, and breathing of his patients, including those of the many opera greats whom he served. But not all of the cylinders were made for strictly medical purposes. Dr. Bleyer shared Bettini's love of music and, like the Lieutenant, he persuaded many opera notables to record for him vocally. The doctor was immensely proud of these particular cylinders and before placing them in cabinets he carefully wrapped them in special oil-soaked cloth with the hope of preserving them permanently.

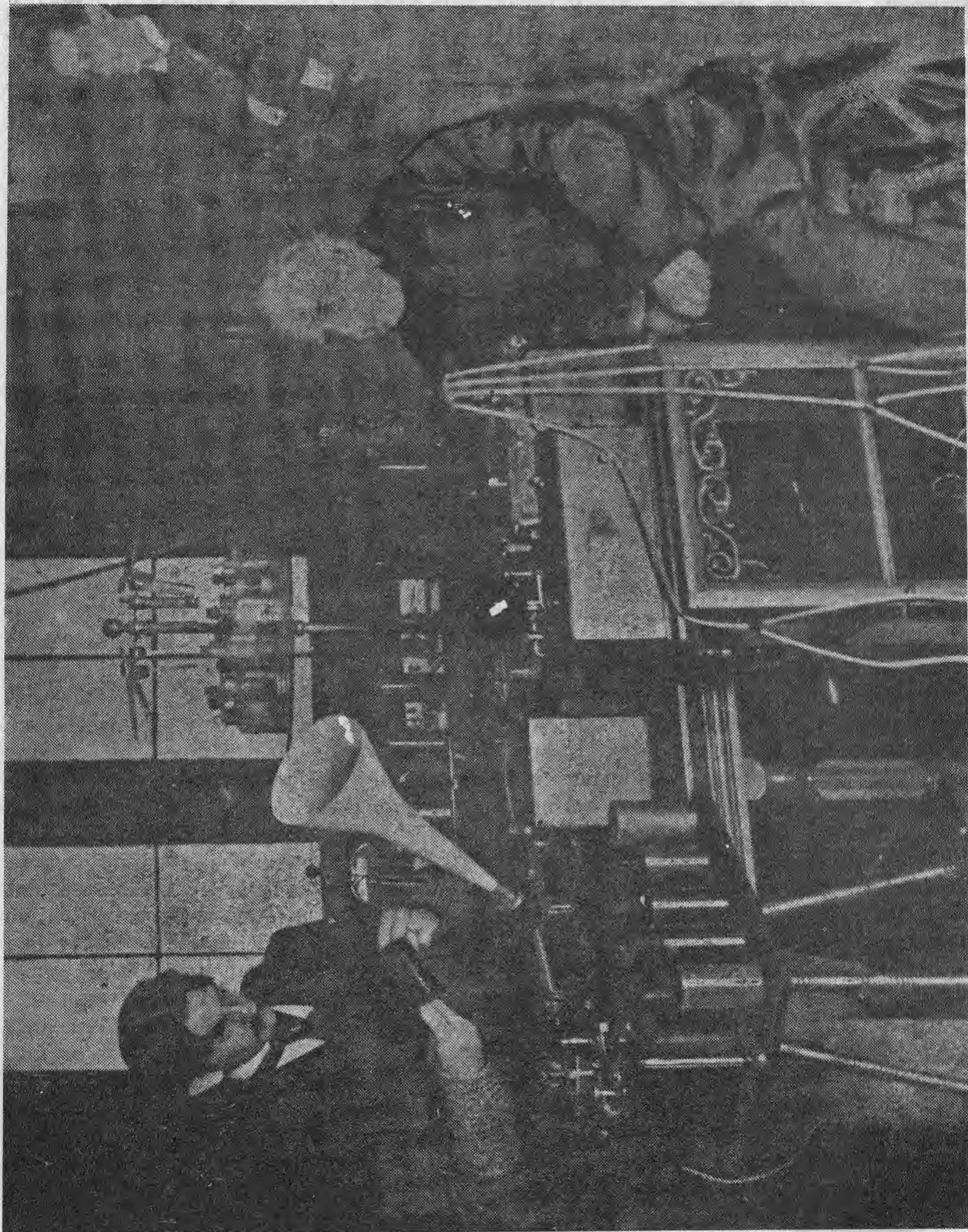
Among the performers who either made records for Dr. Bleyer or whose recordings

he may have acquired from other sources were: Helen Mora, Andreas Dippel, Madame Bertini, J. Perotti, Theodore Reichmann, Bertha Ricci, Conrad Belrens, Emile Steger, Sig. Gorski, Nicolini, Russian pianist Godofsky, and the great French actress Sarah Bernhardt. Exactly how large the collection grew may never be known, but *The Phonoscope* of April, 1897 reported that part of it encompassed six hundred separate records of people coughing! What became of Dr. Bleyer's recordings, both diagnostic and operatic, has long been an enigma and Read and Welch's *From Tinfoil to Stereo* reported the opinion that they had been destroyed.

In the autumn of 1975, I had several telephone interviews with Dr. Bleyer's daughter and son-in-law, whom I had located with some difficulty, and both of whom were in their 90's. They were extremely kind and were very gratified to receive the June-July 1975 issue of *APM*, which dealt with some of Bleyer's achievements. The article mentioned a phonograph demonstration jointly presented by Bleyer and Bettini at a meeting of the New York County Medical Society on April 20, 1891, although only Bleyer had been originally scheduled. Unfortunately, even Bleyer's daughter was uncertain as to what happened to the Doctor's vast collection, and not a single cylinder or antique phonograph was in her possession.

Among those whom I told about the elderly couple was my good friend Ray Wile, and he too was disappointed that none of the Bleyer cylinders could be located. But Ray suggested to me that the collaboration between Bleyer and Bettini may have had some interesting and unforeseen consequences. The two recording pioneers may easily have given each other records as gifts or experiments, and even for re-recording, especially as they grew closer. Bettini had been granted a patent on a record duplicating device on December 20, 1892. Thus, some of the Bleyer recordings may have survived in the form of cylinders later marketed by Lieut. Bettini!

I believe that this theory is quite plausible for Bettini and Bleyer became close professional and social friends. The June 20, 1891 issue of *Medical Record* published an article by Dr. Bleyer entitled "The Phonograph and the Micro-graphophone as an Assistant to Medical and Other



Dr. Bleyer examines a brown wax cylinder in his laboratory. The two figures at right are unidentified.

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lasted only from September, 1935 until February, 1938, however, when the labels were closed down.

There is also some evidence to indicate that both American and British Lambert cylinders are marked with dating information in the smooth area near the record grooves. There may be other record "codes" waiting to be broken, but in the meantime, we will have to rely on the discographical method." □

(Wiedoeft - Cont'd from p. 7)

himself as a classical saxophone soloist, making solo appearances all over the United States.

His destiny was to meet Todd Granzow, who played the Wiedoeft tapes for him. Ted in turn became so enchanted with the Wiedoeft recordings that he decided to include them in his repertoire. This was followed by a series of saxophone recitals in which the first half of each concert consisted of modern classical works, while the second half was devoted to "The Legacy Of Rudy Wiedoeft." Thus was born the title of this album.

In spite of Ted's natural gifts which make him an ideal Wiedoeft interpreter, he had many obstacles to overcome. For example, Wiedoeft recorded "Saxophobia" on at least eight different labels! Some were fast and some were slow. Hegvik's performance is a distillation of the best of these.

In other instances, the printed music was in a different key than the actual recording. In some compositions, the recordings contained technical variations not included in the published version.

Also, as with Saxophobia, sometimes several versions of each solo were recorded at different times, on various labels, and in different moods. All this required hours of exhaustive listening and analyzing in order to select the best elements of each recording. Then, after all this work, Ted subordinated his own personality, seriously assumed the Wiedoeft personality and gave us a series of performances that are absolutely stunning.

Ferde Malenke must be acclaimed for his sympathetic piano accompaniment, the result of several years of collaboration.

Golden Crest has also provided a special record jacket with a two page "Provisional Chronology of Rudy Wiedoeft" by Todd Granzow. This is the essence of Todd's researches, and is an invaluable source of

information. He left no stone unturned, tracing Wiedoeft's career through childhood music lessons; professional debut with the family orchestra; arrival in New York with Earl Carroll's "Canary Cottage" where his performance in the pit orchestra attracted as much attention as the performance on the stage; the first Edison recordings with his Frisco "Jass" Band in 1917; and more and more recordings with his Palace Trio, Wiedoeft-Wadsworth Quartet, the Californians.

Two examples are "Karavan" for which he provided a flashy background, sitting in with Joseph C. Smith's Victor recording of same, and "Saxophone Blues" which was sung by baritone Ernest Hare assisted by Wiedoeft's saxophone on Brunswick 2040 and Vocalion 14027.

I heartily recommend this album to all lovers of recorded nostalgia, for Ted Hegvik has given us a labor of love. His performances of *Saxophobia*, *Valse Erica* and ten more Wiedoeft favorites will leave you breathless.

Lastly, we should thank Paul Brodie, the well known Toronto saxophone soloist, recording artist and founder of the World Saxophone Congress, for bringing Ted Hegvik's efforts to the attention of Clark Galehouse, president of Crest Records. Mr. Galehouse, himself a former saxophonist, deserves our gratitude for producing this unusual album. It is available from: Golden Crest Records Inc., 220 Broadway, Huntington Station, N.Y. 11746 for \$6.98 ppd.

Note: For further reading see Jim Walsh's article "Rudy Wiedoeft and Other Saxophone Players" in the November and December, 1973 issues of Hobbies Magazine.

EDISON ALBUMS TO BE PRESERVED

Thanks to reader Jim Nichol, we have learned that the General Electric Corporation has begun efforts to preserve 3,200 photo albums going back to the early days of the company. Each album contains 250 rare prints, many of which are of Edison and his experiments. Now stored at the GE Schenectady plant, it is hoped that they will eventually become available to serious researchers. Who knows what other company archives conceal similar treasures?

BOOK REVIEW

The Legacy of Rudy Wiedoeft, Golden Crest CRS-4155
(Ted Hegvik, saxophone; Ferde Malenke, piano)

Irving Levin

Program

Saxophobia (Wiedoeft)
Valse Erica (Wiedoeft)
Melodie (Tschaikowsky)
Danse Hongroise (Ring-Hager)
Souvenir (Drdla)
Valse Llewellyn (Wiedoeft)
Valse Vanite (Wiedoeft)
Saxarella (Wiedoeft)
Serenade Badine (Gabriel-Marie)
Valse Mazanetta (Wiedoeft)
Dans l'Orient (Wiedoeft-Savino)
Valse Marilyn (Wiedoeft)

This new Golden Crest album *The Legacy of Rudy Wiedoeft* is the result of a propitious set of circumstances. A few years ago a young man named Todd Granzow discovered a pile of old 78's belonging to his father and listened to them out of curiosity. A couple of these were Rudy Wiedoeft saxophone solos which so affected young Todd that he decided then and there that his mission was to unearth every bit of information he possibly could about his new found idol. This resulted in a course of research which was to take him to library after library where he examined music magazines, books and obituary columns for anything that would yield material about Rudy. He even obtained a copy of Wiedoeft's death certificate. He also began to interview and correspond with people who knew Wiedoeft, each of whom contributed a new piece to the Wiedoeft mosaic.

Among the items Todd found were issues of Record Research magazine containing Ray Wile's discographies of Wiedoeft's Edison records including those of his Frisco "Jass" Band. When he contacted Ray Wile himself, Ray promptly steered him in my direction.

I provided Todd with whatever Wiedoeft memorabilia I had, and what was probably more important, gave him tapes of all the Wiedoeft saxophone solos.

Enter Ted Hegvik, a brilliant young saxophonist with a lovely tone, unlimited technique and unbelievably fast staccato. Ted was concerned with making a career for

(Cont'd on preceding page)

PHONOGRAPHS FOR SALE

Columbia BE, Victor M, Edison Home, Edison Standard, Stella disc music box, carved case. Pianette disc operated piano made by F.G. Otto & Sons. Refer to p. 494 Bowers, *Encyclopedia* for reference. Arnold Levin, 2835 W. North Shore, Chicago, Ill. 60645. Or (312) 262-5965. (8-76)

Works for Edison Amberola IA (2-4). No case or reproducer. \$295. or trade. Allen Koenigsberg, 650 Ocean Ave. Brooklyn, N.Y. 11226.

Edison Home phono in very good condition, 2-4 min. with K reproducer, crane, and oak Music Master horn in mint cond, \$450. Shawn Cherry, Box 1256, Brown University, Providence, R.I. 02912. Or (401) 863-4937. (8-76)

30 Swiss cylinder and disc-type music boxes. Prices begin at \$1000. Private collector liquidating. Call T.G. at (914) 764-4887 between 10 and 12 pm. (8-76)

Phonos for sale: Style X Standard disc type; Front-mount Harmony w/ 3/4" hole & 30 records; Victor IV mahogany; Victor III oak; Victor E front-mount; Edison Fireside w/ orig. Edison horn, but broken spring. Frank Morello, 421 Woodland Place, Leonia, N.J. 07605.

PHONOGRAPHS WANTED

Has anyone seen an Aretino with a fixed needle, outside horn, and lateral-moving turntable? We are trying to verify its existence. Also feed-screw driven Talkophone. Thanks. Allen Koenigsberg, 650 Ocean Ave., Brooklyn, N.Y. 11226.

Pre-1896 Edisons, Graphophones, other infrequently found ones, any condition. Leon Brassard, 2272 Aladin, Laval, Quebec, Canada (8-76)

PHONOGRAPHS FOR SALE

Rare American Women's League, Type I (Columbia style, flat disc), beautiful nicked horn and matching cabinet, \$495. **Olde Tyme Music Scene**, 915 Main St., Boonton, N.J. 07005.

PHONOGRAPHS FOR SALE

Madame Hendren phonograph doll, with one cylinder record. \$200 plus post or will trade. Photos \$1. Bill Bailey, 711 W. Maude, Arlington Heights, Ill. 60004. Or (312) 259-3682. (8-76)

Sciences," in which the physician wrote a laudatory account of Bettini's work. In another paper published under the title "The Edison Phonograph and the Bettini Micro-phonograph — the Principles Underlying Them and the Fulfillment of their Expectations," in the *Journal of the American Medical Association* of November 5, 1892, Dr. Bleyer described Bettini as a "mechanical genius." Dr. Bleyer also mentioned in the article that Lieut. Bettini had presented him with a micro-phonograph as a gift. A third article, linking the two at a meeting of the American Electro-Therapeutical Association, appeared in the January 28, 1893 issue of *The Electrical Review*.

Moreover, it is interesting to note that, in the early 1890's, Dr. Bleyer's office was just three blocks away from Bettini's recording studio. Surely, these two men, working in such close proximity and sharing so many interests in common, must have visited each other frequently. Additional support for this theory would be a listing of performers whose recordings were known to be in the collections of both Bleyer and Bettini. At the present time, I can only confirm that cylinders recorded by Nicolini and Bernhardt met this criterion. Perhaps some **APM** readers know of additional examples.

At the turn of the century, Bettini's catalogs listed a truly impressive number of operatic recordings. At the very least, if few of them actually originated in Dr. Bleyer's laboratory (*see photo*), it is more than likely that the affable doctor introduced Bettini to many of the opera stars under his care, whose voices the Lieutenant was to immortalize in wax. At the most, it is quite possible that many of the legendary Bettini recordings were actually produced by Bleyer himself, and then commercialized by Bettini. The final connection between the two, and the role it played in the birth of operatic recording, still awaits definite proof. It is hoped that it will not be long in coming. □

Bob Feinstein is at work on the definitive biography of Gianni Bettini and the records he produced. He would be most grateful for any assistance APM's readers can render, in the form of old newspaper clippings, ads, discographical entries, diaries, etc. He may be reached at 602 Avenue T, Brooklyn, N.Y. 11223.

DISC RECORDS WITH LABEL DATES?

Tim Brooks

APM subscriber Bill Cobb writes from British Columbia to inquire if certain Bing Crosby records, among others, contain dating information within the numbers that appear on the paper record label. Tim Brooks has answered for us as follows:

"Unlike book publishers, record companies have rarely placed the date of publication or issuance on their products. The only way to date a recording as Bill mentions (Decca 3354) is to find the original catalog in which it first appeared and look it up, or consult one of the published discographies. Brian Rust's *Complete Entertainment Discography*, under its listing for Bing Crosby, gives a recording date of July 20, 1940, for Decca 3354 — a date which surely cannot be extracted from the catalog number!

Mr. Rust has published other volumes covering jazz records, American dance bands, and Victor records made between 1925-1936 (*The Victor Master Book*, Vol. 2). For more on Rust and his works, see the review in the March 1976 issue of **APM**. There are also a number of pamphlets and articles which give dates for specific artists and labels; for example, this writer recently published a chart in the Nov./Dec. 1975 issue of *Record Research Magazine* which allows one to date any Columbia disc record up to 1930 by year, according to its matrix number.

Two exceptions to the "no date on label" rule are interesting. The first disc records to be sold commercially, the 7" Berliner discs of the 1890's, often had a date scratched into the wax which is presumed to be the recording date. Some of the early Improved and Victor discs of the 1900-1902 period also have such a date in the wax, faintly visible under the paper label. About 35 years later, the American Record Company devised an ingenious three-part numbering system for its Banner, Melotone, Oriole, Perfect, and Romeo labels which indicated the year, month and order in which each record was issued (but not the recording date). Thus, Perfect 6-10-5 was the 5th record issued in October, 1936. (The issue sequence for blues and hillbilly discs began at #50). This enlightened system

(Cont'd on next page)

PHONOGRAPHS WANTED

Outside horn Victors, rear-mount or front-mount. Describe and price. Bill Sorice, 16 Hilltop Drive, Manhasset, N.Y. 11030. (2-77)

Maroon Gem, Opera, Concert phonographs; cygnet horns, Edison shaver, and all open horn phonos, regardless of condition. Also any cylinder reproducers. Stanley H. Ruth, 2842 Charlotte Ave., Easton, Pa. 18042. (9-76)

Gem with polyphone attachment, Wizard phono, and Bettini reproducers. Howard Hazelcorn, 595 Grenville, Teaneck, N.J. 07666. (8-76)

Will buy collections of phonographs, any size. Please contact Bill Endlein, 42 Blackburne Terrace, W. Orange, N.J. 07052 (8-76)

Want Reginaphone Model #240 and Sonora phonograph. John Owen, 4142 Newland, Orchard Lake, Mich. 48033. (8-76)

HELP: I NEED PARTS!

Need original oak case for Edison Balmoral electric phonograph. Will buy or trade. Thanks. Allen Koenigsberg, 650 Ocean Ave., Brooklyn, N.Y. 11226.

Want one morning glory horn and crane for Edison Fireside phonograph, Model A, combination type; prefer painted flowers on horn. Peter Westbere, 603- St. Andrew St. W., Fergus, Ont., Canada NIM 1P7. (8-76)

Reproducer, tone-arm and back cast bracket wanted for United Talking Machine, inside horn. Allan Topolosky, 2310 Capehart Circle NE, Atlanta, Ga. 30345. (8-76)

Music Master wooden phonograph horns wanted; oak or mahogany. 1920's juke box, "Carryola Cabaret," for sale at \$800. or best offer. SASE for photo. G.F. Pasley, P.O. Box 91513, Los Angeles, Calif. 90009. (7-76)

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Gear guard for combination attachment for Edison Standard phono. Also Blue Amberol cylinders in orig. boxes or boxes, or lids only. Mike Corbin, RD 1, Box 117, Lewes, Del. 19958. Or (302) 645-8450. (8-76)

Want for Regina 27" disc music box automatic changer, coin-op.: parts for raising and lowering discs, coin-chute. Thanks. Charles H. Mapstone 8037 Broadfield Rd., Manlius, N.Y. 13104. (8-76)

Need tone-arm and reproducer for Model 250 inside horn Reginaphone. Adapter in case is about 1½" in dia. by 1" high. R. E. Lloyd, 4618 Adams St., Hollywood, Fla. 33021. Or (305) 962-1153. (8-76)

Case only or case and parts for Columbia BG Sovereign Graphophone. Have many parts for trade or buy outright. Al Sears, 158 Ridgeway Rd., Cincinnati, Ohio 45216. (8-76)



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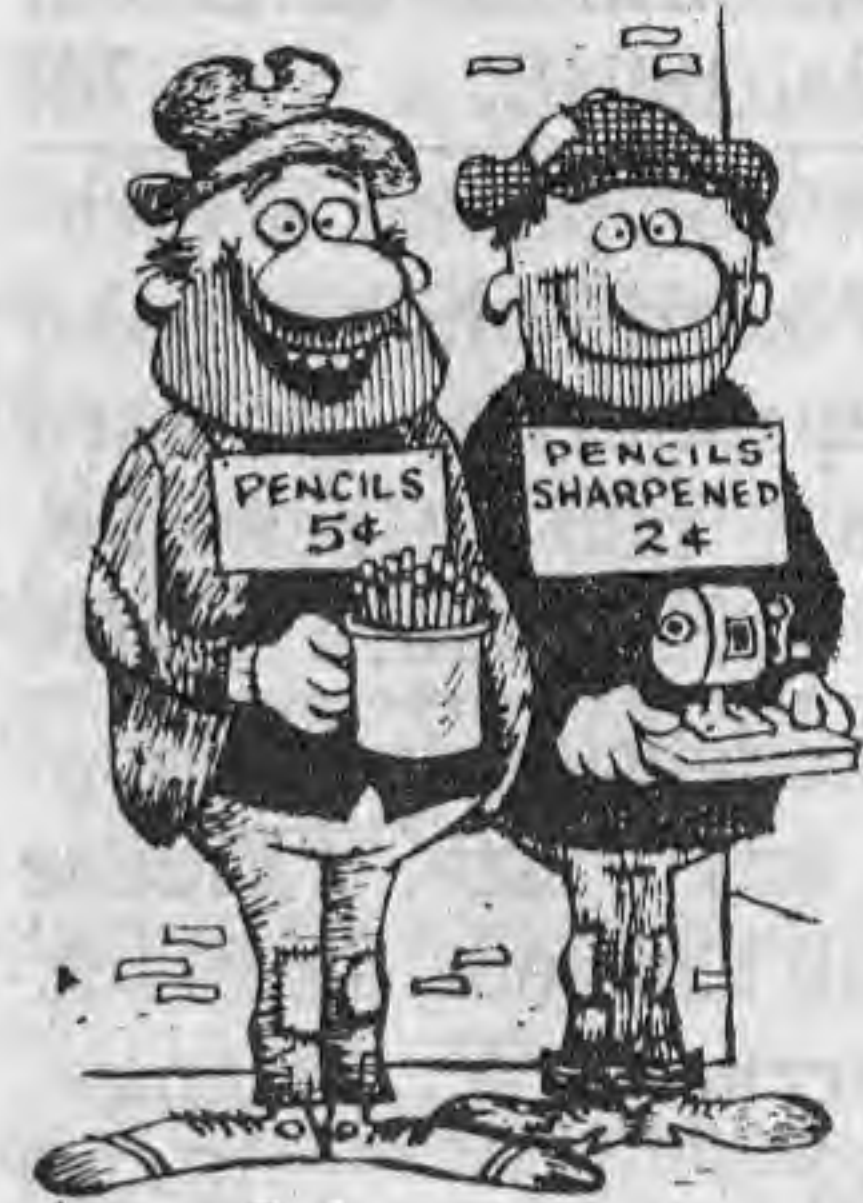


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Many cylinders, Diamond Discs, & miscellaneous phonograph items for sale by mail-auction. Send long SASE (24¢) for list. Floyd Silver, 1168B Nutmeg St., Ft. Dix, N.J. 08640. (8-76)

If you collect, buy, sell, exchange, old vocal and instrumental records and autographs from artists, please contact Roland Kupper, Morsbergerstrasse 58, Basel CH-4057, Switzerland. (8-76)

New shipment of cylinder records arrived, by inspection only please. I have no lists. \$2. ea and up. Make appointment. Thanks. Allen Koenigsberg, 650 Ocean Ave. Brooklyn, N.Y. 11226.

RECORDS WANTED

Blue Amberol entitled *The Scopes Trial*. Will buy or trade. Thanks. Allen Koenigsberg, 650 Ocean Avenue, Brooklyn, N.Y. 11226.

Want to buy military and concert band records (Sousa, Pryor, Prince, etc.), brass, woodwind, percussion solos, duets, trios, etc. All labels, all speeds. Send your lists. State condition and price. Frederick P. Williams, 8313 Shawnee St., Philadelphia, Pa. 19118. (6-77)

Want Paul Whiteman 78's on Columbia (have Whiteman caricature on colored label). Send titles and your price. Ron Hutchinson, 915 Village Drive, Avenel, N.J. 07001.

Want early brown wax cylinders, orig. only, and early listening tubes. Thanks. Rick Wilkins, 905 Linda Vista, Apt. 19, Arlington, Tex. 76013. (8-76)

RECORDS WANTED

Want Emerson 7" double disc 78 rpm. Any music and comic sketches, pay \$2. ea. Contact Marion Roberts, RR 3, Box 39, Stockton, Ill. 61085. (8-76)

Pay \$50 for sound copy of 14" Victor Deluxe Special, issued in 1904; \$100 for 5" Berliner issued before 1895. Bob Foote 14137 Flint Rock Rd., Rockville, Md. 20853. (8-76)

PRINTED ITEMS FOR SALE

Get more out of your records, disc and cylinder, by subscribing to *The Graphic!* \$2.25/2 years, sample 30¢. **The New Amberola Phonograph Co., 133 Main St., St. Johnsbury, Vt. 05819.** (10-76)

To add to the enjoyment of our hobby, why not try a subscription to **The City of London Phonograph and Gramophone Society?** We despatch our magazine, *The Hillandale News*, by airmail for \$8.00 per year, or \$6.00 via seamount. Subscriptions should be sent to B.A. Williamson, 157 Childwall Valley Road, Liverpool, England LI6 1LA. Payment should be made to C.L.P.G.S.

Talking Machine Review International: A bi-monthly magazine for all interested in cylinder or disc phonographs; the artists on the cylinders and discs; repairs; and all the many facets of the history of recording. Annual subscription is \$5.50 or \$10 by airmail. Write for free sample copy if genuinely interested. We have an expanding list of reprints of old catalogs, posters, and books. **Talking Machine Review, 19 Glendale Rd., Bournemouth, England BH6 4JA.**

Coming soon! A complete horn chart for all Columbia cylinder machines. Watch **APM!**

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Have original petalled horn for Columbia BC Twentieth Century. Has special wide opening. Very rare. Will trade for something interesting in cylinder records, advertising posters, or free for successful lead on single-spring Amet. Also have beautiful red, yellow, black embossed advertising sign for Edison phonographs, 12" by 24". Will trade for empty oak Balmoral case, orig. Thanks. Allen Koenigsberg, 650 Ocean Avenue, Brooklyn, N.Y. 11226.

Will trade: Horns — Maroon Gem, Victor Monarch, early Victor, black with screwed elbow; Triumph B less reproducer, horn. Trade towards oak Music Master horn, Opera gooseneck, Graphophone AG and AO trunions, Triumph A mechanism. Adjustment either way or buy outright. L. Brassard, 2272 Aladin, Auteuil, Quebec, Canada (8-76)

Berliner Trademark, serial #J2375, in excellent orig. condition, with original felt, leather elbow, complete decal and superb tone; Trade for Edison Opera, mahogany, in same cond. Call (401) 863-4937 or write Shawn Cherry, Box 1256 Brown University, Providence, R.I. 02912. (8-76)

MISCELLANEOUS FOR SALE

Accurate replicas of colorful dancing phono toys, as seen in April 1973 **APM**. Dancing Rastus, complete with platform mechanism, only \$38.50 plus \$1 shipping. Rare Uncle Sam Kicking the Kaiser relives WWI on your phonograph, two figures complete with platform mech., only \$46.50 plus \$1 shipping. Spare parts available. Less without platform. Sturdy steel wall racks specially designed to hold 50 cylinder records safely. As seen in **APM**. Only \$12.50 ea. or \$60 for six. Allow \$1 ea. for shipping. SASE for new parts list. **Zalewski Talking Machine Works**, 30 Lakeview Drive, Patchogue, N.Y. 11772. Or (516) 475-7340.

Beautiful Columbia Graphophone Award Decals, gold, \$1.25 ea./\$5.00 for five. Bill Sorice, 16 Hilltop Drive, Manhasset, N.Y. 11030 (2-76)

Baseplate and some parts for Amberola 30. Only \$25. Allen Koenigsberg, 650 Ocean Ave. Brooklyn, N.Y. 11226.

MISCELLANEOUS WANTED

Want old phonograph needle tins. Must be in good condition. Please include asking price and description in first letter. Tim Tytle, 5717 NW 19th St., Oklahoma City, Okla. 73127.

Would like to correspond with experienced phonograph collectors in New England area. Looking for reproducer for Phonola disc machine. Dale Kneeland, Mill St., Box 265, Princeton, Me. 04668.

Want hand-turn crank organ. Plays wooden rolls, Any thick phono records, or will trade tapes made from same. Vilas Eysers, 506 N. 10th St., Donna, Tex. 78537. (8-76)

MISCELLANEOUS WANTED

Need information on old typewriters? Send SASE to Don Sutherland, 28 Smith Terrace, Staten Island, N.Y. 10304. Will buy or trade for ones needed for research.

Old wooden or unusual canmeras, daguerreotypes, photographic store signs, *Camera Work* Magazines, or anything photographic or old or unusual. Please describe and price. Mark Koenigsberg, 94 Beacon St., Somerville, Mass 02143. Or (617) 492-8698.

Wanted: someone to repair my Regina Hexaphone. Can anyone help? T.G., (914) 764-4887 between 10 and 12 pm. Thanks.

Searching for needle boxes, tins, and storage containers. Also mainspring for Victrola VV-XIA. Please describe and price. Jeff Fleischer, 1522 Coat Ridge Rd., Herndon, Va. 22070 (8-76)

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The Antique Phonograph Shop, featuring all makes of phonographs, repairs, parts, cylinder and disc records, plus many other accessories. Located conveniently on Long Island in New York, just 1½ miles east of Cross Island Parkway, exit 27E, at 320 Jericho Turnpike, Floral Park, N.Y. 11001. Shop hours are: Thursday & Fri. 11 am — 4:30 pm and evenings 6-9 pm, and Sat. 10 — 6 pm, and also by app't. Dennis Valente, **Antique Phonographs**, 320 Jericho Turnpike, Floral Park, N.Y. 11001. Or (516) 775-8605. Give us a call! (10-76)

Horn phonographs, records, etc. Always in stock. We buy, sell, trade and service. Stop and visit. **Talking Machines Antiques**, 321 Prospect (Rt. 20), Ashtabula, Ohio 44004. (8-76)

ANTIQUE SHOPS

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Diamond stylus installed or replaced in any reproducer, \$12 ea. Quality reproducer repairs, gears cut. Will buy reproducers or parts. Send SASE for Service and Parts List. Gene Ballard, 1819 W. 148th St., Gardena, Calif. 90249. (9-76)

Phonograph boxes, bases, shelves, lids, handles, moldings, etc. Exact reproductions by skilled cabinet maker. Free list now ready, every item illustrated. Send long SASE. Bill Moore, 575 E. San Pedro #21, Morgan Hill, Calif. 95037. (3-77)

Curious about a patent number on your phonograph or record? Just copy the number and tell me what it is on, and I will tell you the inventor's name and date, and title of invention. SASE only. Allen Koenigsberg, 650 Ocean Ave. Brooklyn, N.Y. 11226.